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BULLETIN OF THE CITY ART MUSEUM OF ST. LOUIS

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SHIPS

Presented by Mrs. Daniel Catlin

COMING EXHIBITIONS

FOR the coming months the City Art Museum has arranged an especially attractive series of special exhibitions. During April a Memorial Exhibition of Paintings by John W. Alexander will be shown. This

collection will bring to St. Louis a group of the works of one of America's most distinguished artists, whose life was filled with brilliant accomplishment. Alexander was a tireless worker as a painter and decorator, but

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this was by no means the limit of his activities. He was the head and guiding spirit of innumerable art organizations and movements, he took an active part in stage design and decoration and was an enthusiastic worker for the advancement of true art in every field.

His works are noteworthy for the charm of their simplicity and the directness of their appeal, and his portraits are marked by a rare insight and characterization. The City Art Museum is fortunate to possess, in the painting "Phyllis," an example of his best period.

During April, also, a collection of lithographs by the members of the Senefelder Club of London, England, and a group of sculpture by Gutzon and Solon Borglum, will be shown.

In May, a collection of paintings, etchings and drawings by the American impressionist, Childe Hassam, will occupy the special exhibition galleries. St. Louisans are already by no means unfamiliar with Mr. Hassam's paintings, both through the frequent examples which have been shown in the annual exhibitions and the recently acquired canvas, "The East Window." His etchings, however, have not been shown before in St. Louis. As expressions of impressionism in line, possessing the same vibrant play of light and atmosphere which Mr. Hassam puts into his paintings, they should be of rare interest.

A group of some forty paintings by Ignacio Zuloaga will come to the Museum in June. The work of this present-day Spaniard is a masterful delineation of contemporary Spanish life. Though reminiscent of the art of Goya or of el Greco, it has a distinctive originality of its own which marks its author as one of the forces in modern art. Whether Zuloaga paints the vanquished toreador, the

haughty Segovian donna or the Basque peasant, his characterization is Spanish to the core, his treatment effectively realistic and his brushwork broad and certain. Examples of Zuloaga's work have been shown on various occasions at the City Art Museum, and in 1916 his painting, "The Hermit," was acquired for the permanent collection. The coming collection is the largest and most representative group of Zuloaga's work ever assembled.

Simultaneously with the Zuloaga collection, the annual exhibition of water colors by American artists will be shown. The water color exhibition this year will consist of the usual rotary collection of the American Federation of Arts, supplemented by certain specially invited groups of works, selected from the annual exhibition of the American Water Color Society in New York and from other sources.

Another exhibition of marked importance is the retrospective collection of French art, lent by the Luxembourg Museum, which will be shown during July and a part of August. This collection covers the epochal period between the years of 1870 and 1910, and is in many ways a summary of French art from 1870, the birthyear of impressionism, to the present time, the works of staid academicians and revolutionary leaders being alike included. The art of France is peculiarly a national expression, and it is this loyalty to national characteristics which renders the work of French artists at once original and distinctive.

A mere recitation of the names of a few of the artists represented is sufficient guarantee of the interest of the collection. Large and important canvases exemplify the work of Eugène Carrière, Henri Harpignies, Jean-Jacques Henner, Puvis de Chavannes, James Tissot, Vernay, Antoine Vol-

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lon, Jean François Raffaëlli, Paul Albert Besnard, Eugène Boudin, P. A. J. Dagnan-Bouveret, Aimé-Nicolas Morot, Jules Adolphe Breton, Ferdinand Roybet, Jean Paul Laurens and Edouard J. B. Detaille. Among the modern French impressionists whose work the Luxembourg Museum has included in the exhibition are Edouard Manet, Claude Monet, Camille Pissarro, Paul Cézanne, Alfred Sisley, Edgar Degas and Paul-Auguste Renoir. A few of the artists represented by examples of portraiture include Bastien-Lepage, Paul Baudry, Benjamin Constant, Léon Bonnat, Alexandre Cabanel, Carolus-Duran, Eugène Carrière and Fantin-Latour. The collection also embraces a group

of one hundred medals by Alphonse Legros and others, and a number of examples of sculpture by Jules Dalou, Jean-Léon Gérôme, Jean-Louis-Ernest Meissonier and Auguste Rodin.

THE LARGE ATTENDANCE AT THE MUSEUM

The number of visitors at the Museum during the calendar year 1916 is the largest attendance in its history, showing an increase of 49 per cent over the previous year.

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| Attendance, 1916 | 252,560 |
| Attendance, 1915 | 168,962 |
| Increase..... | 83,598 |

THE DANIEL CATLIN MEMORIAL COLLECTION OF PAINTINGS

THE public and the Museum of the City of Saint Louis are indebted to Mrs. Daniel Catlin for the presentation of a notable collection of paintings. The gift was made by Mrs. Catlin as a memorial to her husband, the late Daniel Catlin, a member of the Board of Control of the Museum from 1879 until his death in 1916, and comprises the greater part of a collection made by him.

Although most of the thirty canvases are of the French school, Dutch, German and American artists are also represented.

Before the public-spirited act of Mrs. Catlin, the Museum was without an example of the work of the Barbizon masters, Rousseau, Millet, Diaz, Corot, Jules Dupré, or Jacque, except lent paintings and owned prints. Useful, therefore, as it is representative, is a landscape by

Jacque, entitled *Boy Blue*, depicting a blue-coated shepherd kneeling beside a spring from which one of the sheep of his flock is drinking. Since Jacque painted sheep as thoroughly as Millet painted peasants, and since the sheep in the Catlin picture are splendid examples of animal painting, they alone would make the picture a museum piece. In solidity of form, in draughtsmanship and in richness of color the example is an important acquisition to the Museum.

It is not an animal painting such as those of Rosa Bonheur, but a composition after the Barbizon manner. Vieing in importance with the sheep is seen a large and rugged oak that is full of power. In its shade the flock rests; to the right of its trunk a field may be seen extending to the horizon; enveloping its gnarled limbs and its heavy foliage is the light of an overcast sky. One is impressed by the